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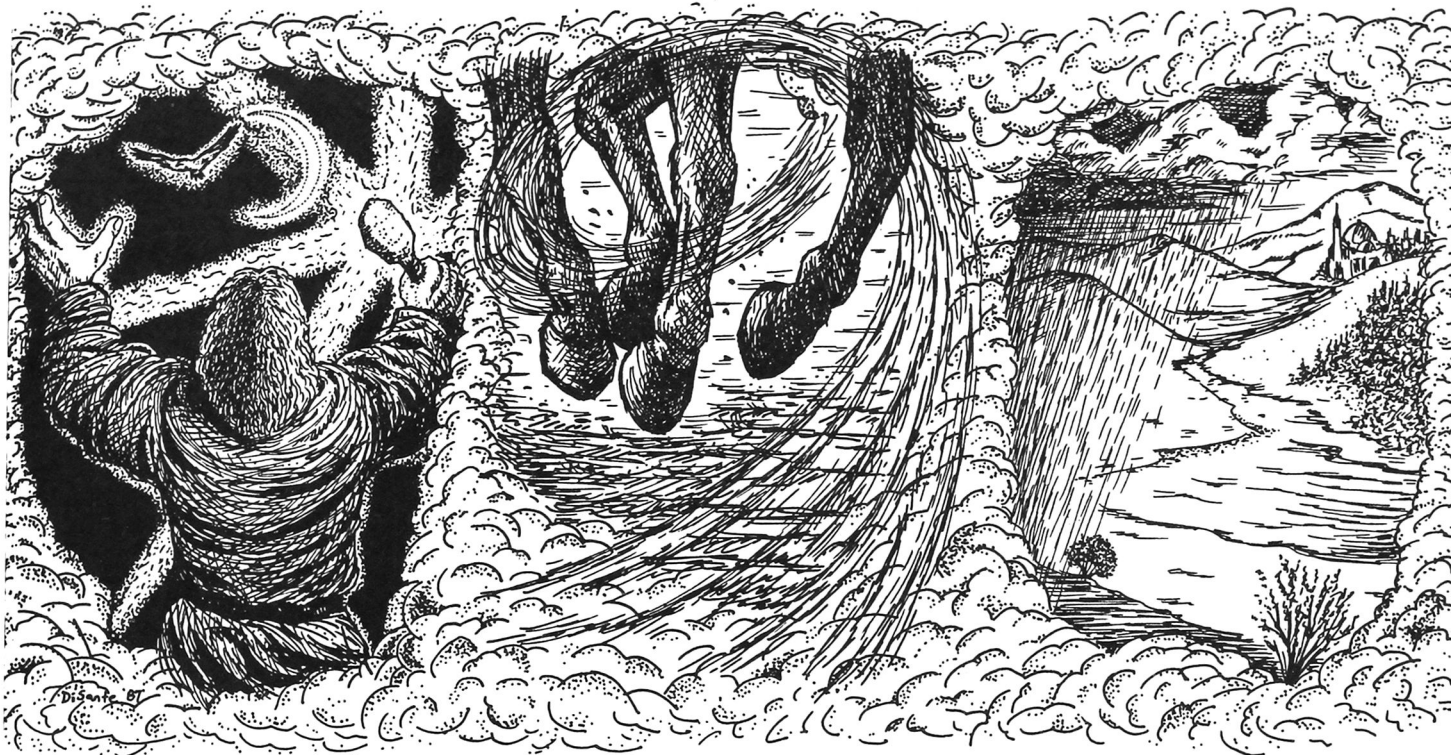
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Abstract

Explores use of dreams in *The Lord of the Rings* for various purposes, especially as foreshadowing or reconstruction of events. Includes a lengthy appendix of occurrences of or reference to dreams or dreamlike conditions.

Additional Keywords

Dreams in *The Lord of the Rings*; Tolkien, J.R.R. *The Lord of the Rings*—Dreams



The Dream System in The Lord of the Rings

Sean Lindsay

J.R.R. Tolkien presents a short discussion of the usage of dreams in fantasy literature in his essay "On Fairy-stories." He explains that dreams are often integral and interesting parts of fantasy stories, but that many stories (such as *Alice in Wonderland*) abuse dreams, using them to explain all the marvels of the story (Reader 41). Tolkien continues, "...if a waking writer tells you that his tale is only a thing imagined in his sleep, he cheats deliberately the primal desire at the heart of Faërie: the realization, independent of the conceiving mind, of imagined wonder" (42). In this essay, most of Tolkien's discussion concerning dreams is spent relating how they should not be used in fairy-stories. His one positive assertion about dreams in "On Fairy-stories" is that

in dreams strange powers of the mind may be unlocked. In some of them a man may for a space wield the power of Faërie, that power which, even as it conceives the story, causes it to take living form and colour before the eyes. (41)

Upon that rather enigmatic foundation, I would like to explore Tolkien's use of dreams in *The Lord of the Rings*.¹

As the tale progresses, the reader finds that often the characters have dreams that are, on the whole, as enigmatic as Tolkien's statement in the essay. However, the dreams

are included with specific purpose. Tolkien uses dreams in four distinctly definable ways. As many other writers, he uses dreams to denote sleep and reflect the fears that the characters feel during the day. Perhaps surprisingly though, in the majority of the times that dreams are mentioned in *LotR*, this is not the case. More frequently, dreams are used to reflect a state of disbelief, or a revelatory vagueness between reality and something else. Though the dreams are enigmas at first reading, sufficient study reveals that in many instances, the dreams serve as strong foreshadowings to future events. These foreshadowings influence the characters in much the same way that Galadriel's mirror does. For this reason, I have included that sequence in this paper as well.

Briefly, I will look at how Tolkien uses dreams to indicate disbelief caused by extreme emotion--either joy or horror, and to blur reality and wakefulness as often occurs when some characters are in varying states of stupor.

Dream as disbelief

Much of *LotR* is told as a factual tale in spite of the magic and other fantastical elements that form part of Middle-earth; yet even so, frequently the characters react to their own unbelievable situations much as we would to the regular occurrences in the trilogy--a form of disbelief. They wonder if they have been dreaming. This expresses

things that seem unbelievable even within the realm of Faërie.

The very first reference to "dream" in the books is in this sense. Tolkien tells us that when the hobbits meet the Elves on the road near the beginning of the journey, "Sam walked along at Frodo's side as if in a dream, with an expression on his face half of fear and half of astonished joy" (Fellowship 119). And later while dining with the same Elves, Pippin felt he was in a "waking dream" (Fellowship 121). Episodes with the elves, especially upon first encounters with them are replete with this type of expression. However, they are not limited to situations of disbelief caused by joy.

Many of the initial intimations that Gollum is following the fellowship are related as a kind of uncertain dream. Frodo isn't quite sure whether he saw "two pale points of light" in the gloom of Moria (Fellowship 414), and later, on the river, Sam tells Frodo about a "funny dream. . . . Or maybe it wasn't a dream" (Fellowship 495). He continues to describe what most readers would associate with Gollum: "It was like this: I saw a log with eyes!" (Fellowship 495). In addition to the elves and Gollum, there are other uses of "dream" to indicate disbelief.

In Rivendell upon awakening from his sleep, Frodo supposes all that he remembers is an "unpleasant dream that still hovered on the edge of memory" (Fellowship 289). Eomer, encountering Gimli, Aragorn and Legolas in the Plains of Rohan uses the word differently, yet still uses it to denote a kind of disbelief: "'These are indeed strange days,' he muttered. 'Dreams and legends spring to life out of the grass'" (Towers 44).

Dream as a mental state

The term "dream" is also used to represent a vague state of consciousness, sometimes between sleep and wakefulness, sometimes a stupor brought on by some other force. The first occasion we see of this use is when the hobbits pause by Old Man Willow. Under the influence of the tree, Frodo wanders "half in a dream" toward the river (Fellowship 165). A similar situation arises when Pippin and Merry are traveling with the orcs. The narrator explains that "Neither Pippin nor Merry remembered much of the later part of the journey. Evil dreams and evil waking were blended into a long tunnel of misery, with hope growing ever fainter behind" (Towers 66). After attacking Frodo, Shelob sees Sam: "Disturbed as if out of some gloating dream by his small yell she turned slowly the dreadful malice of her glance upon him" (Towers 428).

This mental state resembles Frodo's state at Caradhras. Wearied by both the wound from the Rider and the snow and cold, he begins to slip into a state that is characteristic of the first steps of freezing to death. The narrator tells us:

A great sleepiness came over Frodo;

he felt himself sinking fast into a warm and hazy dream. He thought a fire was heating his toes, and out of the shadows on the other side of the hearth he heard Bilbo's voice speaking. I don't think much of your diary, he said. Snowstorms on January the twelfth: there was no need to come back to report that! But I wanted to rest and sleep. Bilbo. (Fellowship 379)

A different sort of mental state is found when Frodo rests in Rivendell. This state is brought on by the elven music he hears, developing into a dream that is reminiscent of surrealism.

Almost it seemed that the words took shape, and visions of far lands and bright things that he had never yet imagined opened out before him; and the firelit hall became like a golden mist above seas of foam that sighed upon the margins of the world. . . . until he felt that an endless river of swelling gold and silver was flowing over him, too multitudinous for its pattern to be comprehended; it became part of the throbbing air about him, and it drenched and drowned him. (Fellowship 307)

These examples are representative of the many times that Tolkien uses "dream" to show a mixture of waking and mental confusion caused by a variety of situations.

Dream as vision

In LotR perhaps the most interesting way Tolkien uses dreams is as foreshadowings of future events or subconscious reconstructions of daytime events. These dream sequences serve several functions. First they are enigmas. They augment the often uncertain feeling a reader has learning of Middle-earth. Such a feeling indicates that there is more to Middle-earth than first meets the eye. In this sense dreams approximate the same role that the myth fragments Tolkien mentions throughout the story serve--indicating that there is much more to the story.

The dreams serve an evocative purpose in LotR. They develop in the reader some of the same feelings that the characters have. A dream such as Frodo's at the Prancing Pony (Fellowship 240) causes both Frodo and the reader vague concern, more fearful because it is inexact. This heightens the tension of the story and develops vague preoccupations that persist unresolved until worse actual events drive them from mind.

In addition to evoking emotion through preoccupation, several of the dreams in LotR include universal symbols such as trees, wind, towers and most importantly, water and the Sea. Images such as these evoke other memories of dreams or far-off places in the reader. The evocation in LotR is especially strong since each dream seems to have a least a vague significance. These images occur especially in Frodo's dreams:

[He] fell into a vague dream in which he seemed to be looking out if a high window over a dark sea of tangled trees. Down below among the roots there was the sound of creatures crawling and snuffling. He felt sure they would smell him out sooner or later.

Then he heard a noise in the distance. At first he thought it was a great wind coming over the leaves of the forest. Then he knew that it was not the leaves, but the sound of the Sea far-off; a sound he had never heard in waking life, though it had often troubled his dreams. (Fellowship 154)

The water image is used on several occasions in dreams. While the hobbits are at Bombadil's house, Merry dreams that water is slowly pouring down around the house and will drown them all. Connected to this episode, near the Prancing Pony Merry is somehow affected by the aura of a Black Rider and falls unconscious. He later comments, "I thought I had fallen into deep water" (Fellowship 235). In addition, there is Frodo's surrealistic dream in Rivendell that deals with a river of gold and silver. These uses take advantage of the symbolism of water, at once evoking death, birth, love, smallness and mystery.

These uses of water accent the most important leitmotif in Frodo's dreams, the Sea. However, the sea not only evokes these water images, but it also leads to the most interesting and engaging aspect of Tolkien's use of dreams in LotR: to foreshadow future, past or far-away events. In the passage cited earlier, the narrator explains to us that the sea "had often troubled [Frodo] in his dreams" (Fellowship 154). From this, we learn that Frodo is afflicted by the same spirit that draws Legolas so inexorably seaward. In fact in each of Frodo's major dream sequences, Tolkien foreshadows his final departure from Middle-earth. The first mention is made as cited above, in Crick-hollow. The next comes the second night the hobbits are in Bombadil's house when Frodo has the dream/vision of his arrival at the land outside from Middle-earth (Fellowship 187). The third is shown through Galadriel's mirror, where one of the many visions that come to Frodo is of the sea in a storm (Fellowship 470). The last reference to the sea and dreams is when Frodo, on the ship that has carried him, Gandalf, and the Elves from Middle-earth, realizes that the new land on the horizon is just as his dream showed it to be (Return 384). The connection between dreams and the sea foreshadow, along with the many observances by the Ents, the Elves, and Gandalf that Middle-earth is changing. However, it is only at the end of the story that we learn that this change will affect Frodo as well. Tolkien builds up an unconscious preparation for Frodo's departure.

Sleeping in Bombadil's house, Frodo also

sees Gandalf's rescue from the tower by the eagles:

It seemed to Frodo that he was lifted up, and passing over he saw that the rock-wall was a circle of hills, and that within it was a plain, and in the midst of the plain stood a pinnacle of stone, like a vast tower but not made by hands. On its top stood the figure of a man. The moon as it rose seemed to hang for a moment above his head and glistened in his white hair as the wind stirred it. Up from the dark plain below came the crying of fell voices, and the howling of many wolves. Suddenly a shadow, like the shape of great wings, passed across the moon. The figure lifted his arms and a light flashed from the staff that he wielded. A mighty eagle swept down and bore him away. (Fellowship 177)

This dream sequence is related to a separate sequence involving Faramir and Boromir. As the dreams Tolkien creates foreshadow future events (or reveal far-away events), they also show bonds of love between characters.

Just as Frodo dreamed of Gandalf in the previous sequence, so does Faramir dream of his brother in the longest dream narrative in the trilogy. Faramir dreams of seeing Boromir's bier float by him one night on the Anduin.

A broken sword was on his knee. I saw many wounds on him. It was Boromir, my brother, dead. I knew his gear, his sword, his beloved face. . . . Dreamlike it was, and yet no dream, for there was no waking. (Towers 347-48)

Here, and in the sequence of Gandalf and Frodo, Tolkien shows that there are connections between persons in Faërie that are unseen in ordinary circumstances. These two sequences are not essential for the progress of the quest, but they are essential to our understanding of the relationships between the characters.

One of the most enigmatic dreams in LotR is Merry's while the hobbits are in the wight's barrow. After they are rescued by Bombadil, the story reads:

"What in the name of wonder? . . . Of course, I remember!" he [Merry] said. "The men of Carn Dûm came on us at night, and we were worsted. Ah! the spear in my heart!" he clutched at his breast. "No! no! he said, opening his eyes. What am I saying? I have been dreaming." (Fellowship 198)

Deciphering this section requires more than re-reading the text to find its referent. However, in the index to LotR found at the end of The Return of the King, Carn Dûm is listed twice, once on page 198 and once on page 202. But on page 202 "Carn Dûm" is not found. However, Bombadil tells the hobbits that a deep dike and a steep wall "had once been the boundary of a kingdom, but a very long time ago. He seemed to remember something sad about it, and would not say

much" (Fellowship 202). That kingdom, apparently, is Carn Dûm. Merry was dreaming, under the influence of the wight or the barrow, that he was fighting in the losing battle of Carn Dûm ages before. Here, and later when Faramir refers to "the great dark wave climbing over the green lands and above the hills, and coming on, darkness unescapable" (Return 297) that he often dreams of, we see the direct, mystical influence of the history of the land on the characters themselves.

By using themes such as Frodo's departure, Gandalf's rescue, and the ancient histories of Carn Dûm and Westernesse in dream sequences in LotR, Tolkien adds unity and coherence to the trilogy. These foreshadowings create interest and allow more of the "strange powers of the mind [to] be unlocked" (Reader 41). The other uses of dreams in LotR contribute to the tension and uncertainty the characters feel. The evocative images often found in dreams add meaning and depth to the story. The effects developed by using dreams to reflect disbelief and the blur of a confusing mental state, in conjunction with the foreshadowing of events, cause the story "to take living form and colour before the eyes of the reader" (Reader 41).

Notes

¹In preparing this paper, I read the LotR looking for each occurrence of a dream or reference to a dream or dream-like condition. Since, especially with this type of work, it is often helpful to examine each of the situations mentioned, I have included this research in an appendix for the reader's benefit. I will occasionally make reference to various episodes in the story. Though I will always give the page number of each reference, the references made can all be found there.

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 ----- The Tolkien Reader. New York: Ballantine Books, 1966.
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Appendix

Note: All page numbers in this appendix are drawn from the Ballantine paperback edition of The Lord of the Rings.

The Fellowship of the Ring

119 After leaving Bag-end, the hobbits

encounter elves on the road. "Sam walked along at Frodo's side as if in a dream, with an expression on his face half of fear and half of astonished joy."

121 Dining with the elves on the road after leaving Bag-end. Pippin saw it all as "so beautiful that he felt in a waking dream."

124 After speaking with Gildor extensively, Frodo "threw himself upon a bed and fell at once into a dreamless slumber."

154 At Crickhollow, the night before the trek really begins, Frodo "fell into a vague dream in which he seemed to be looking out if a high window over a dark sea of tangled trees. Down below among the roots there was the sound of creatures crawling and snuffling. He felt sure they would smell him out sooner or later.

"Then he heard a noise in the distance. At first he thought it was a great wind coming over the leaves of the forest. Then he knew that it was not the leaves, but the sound of the Sea far-off; a sound he had never heard in waking life, though it had often troubled his dreams. Suddenly he found he was out in the open. There were no trees after all. He was on a dark heath, and there was a strange salt smell in the air. Looking up he saw before him a tall white tower, standing alone on a high ridge. A great desire came over him to climb the tower and see the Sea. He started to struggle up the ridge towards the tower: but suddenly a light came in the sky, and there was a sound of thunder." Frodo awakens suddenly startled by Pippin who bears a light to wake him for their journey.

165 The hobbits have arrived at Old Man Willow and drowsy, Frodo: "Half in a dream he wandered forward to the riverward side of the tree. . ."

166 Sam pulls Frodo out of the water and the willow's grasp. Frodo accuses the tree, but Sam says, "You were dreaming I expect Mr. Frodo."

166 After being saved from the willow, Frodo ponders, "I wonder what sort of dreams they [the others] are having."

170 After Bombadil saves them and they try to follow him, "They began to feel that all this country was unreal, and that they were stumbling through an ominous dream that led to no awakening."

177 The first night at Bombadil's house: "In the dead night, Frodo lay in a dream without light. Then he saw the young moon rising; under its thin light there loomed before him a dark arch like a great gate. It seemed to Frodo that he was lifted up, and passing over he saw

that the rock-wall was a circle of hills, and that within it was a plain, and in the midst of the plain stood a pinnacle of stone, like a vast tower but not made by hands. On its top stood the figure of a man. The moon as it rose seemed to hang for a moment above his head and glistened in his white hair as the wind stirred it. Up from the dark plain below came the crying of fell voices, and the howling of many wolves. Suddenly a shadow, like the shape of great wings, passed across the moon. The figure lifted his arms and a light flashed from the staff that he wielded. A mighty eagle swept down and bore him away. The voices wailed and the wolves yammered. There was a noise like a strong wind blowing, and on it was borne the sound of hoofs, galloping, galloping galloping form the East. 'Black Riders!' thought Frodo as he awakened, with the sound of the hoofs still echoing in his mind. . . at last he turned and fell asleep again or wandered into some other unremembered dream.

"At his side Pippin lay dreaming pleasantly; but a change came over his dreams and he turned and groaned. Suddenly he woke, or thought he had waked, and yet still heard in the darkness the sound that had disturbed his dream: tip-tap, squeak: the noise was like branches fretting in the wind, twig-fingers scraping wall and window: creak, creak, creak. He wondered if there were willow-trees close to the house; and then suddenly he had a dreadful feeling that he was not in an ordinary house at all, but inside the willow and listening to that horrible dry creaking voice laughing at him again. He sat up, and felt the soft pillow yield to his hands. . .

"It was the sound of water Merry heard falling into his quiet sleep: water streaming down gently, and then spreading, spreading irresistibly all round the house into a dark shoreless pool. It gurgled under the walls and was rising slowly but surely. 'I shall be drowned!' he thought. 'It will find its way in, and then I shall drown.' He felt that he was lying in a soft slimy bog, and springing up he set his foot on the corner of a cold hard flagstone. . .

As far as he could remember, Sam slept through the night in deep content, if logs are contented."

187 The second night at Bombadil's. "That night they heard no noises. But either in dreams or out of them, he could not tell which, Frodo heard a sweet singing running in his mind: a song that seemed to come like a pale light behind a grey rain-curtain, and growing stronger to turn the veil all to glass and silver, until at last it was rolled back, and a far green country opened before him under a swift sunrise. "The vision melted into waking . . ."

198 After being entrapped by the wight, and saved by Bombadil, Merry comes to and says, "What in the name of wonder? . . .Of course, I remember!" he said. "The men of Carn Dûm came on us at night, and we were worsted. Ah! the spear in my heart!" he clutched at his breast. "No! no! he said, opening his eyes. What am I saying? I have been dreaming."

235 Merry, after being affected by his encounter with the Black Riders, and falling unconscious, comments that "I thought I had fallen into deep water."

240 At the Prancing Pony, the same night that Fatty Bolger raises the alarm because of the Black Riders at Crick-hollow, "Frodo soon went to sleep again; but his dreams were again troubled with the noise of wind and of galloping hoofs. The wind seemed to be curling round the house and shaking it; and far off he heard a horn blowing wildly."

273 On the road to Rivendell, Frodo, wounded by the Riders' knife has suffered. He "lay half in a dream, imagining that endless dark wings were sweeping by above him, and that on the wings rode pursuers that sought him in all the hollows of the hills."

289 As Frodo finds himself in Rivendell after the scene at the ford, "Frodo woke and found himself lying in bed. At first he thought that he had slept late, after a long unpleasant dream that still hovered on the edge of memory."

307 In Rivendell, Frodo is left alone. The elven music: "Almost it seemed that the words took shape, and visions of far lands and bright things that he had never yet imagined opened out before him; and the firelit hall became like a golden mist above seas of foam that sighed upon the margins of the world. Then the enchantment became more and more dreamlike, until he felt that an endless river of swelling gold and silver was flowing over him, too multitudinous for its pattern to be comprehended; it became part of the throbbing air about him, and it drenched and drowned him. Swiftly he sank under its shining weight into a deep realm of sleep. There he wandered long in a dream of music that turned into running water, and then suddenly to a voice. It seemed to be the voice of Bilbo chanting verses."

312 At Rivendell, Frodo talks with Bilbo, "'I don't know,' said Frodo. 'It seemed to me to fit somehow, though I can't explain. I was half asleep when you began, and it seemed to follow on from something that I was dreaming about. I didn't understand that it was really you speaking until near the end.'"

342 As Gandalf narrates his time on Weather-

top, "I saw you!" cried Frodo. "You were walking backwards and forwards. The moon shone in your hair."

"Gandalf paused astonished and looked at him. 'It was only a dream,' said Frodo, 'but it suddenly came back to me. I had quite forgotten it. It came some time ago; after I left the Shire, I think.'"

- 379 On Caradhras, "A great sleepiness came over Frodo; he felt himself sinking fast into a warm and hazy dream. He thought a fire was heating his toes, and out of the shadows on the other side of the hearth he heard Bilbo's voice speaking. I don't think much of your diary, he said. Snowstorms on January the twelfth: there was no need to come back to report that!
"But I wanted to rest and sleep, Bilbo."

- 414 In Moria. "His [Frodo's] watch was nearly over, when, far off where he guessed that the western archway stood, he fancied that he could see two pale points of light, almost like luminous eyes. He started. His head had nodded. 'I must have nearly fallen asleep in guard,' he thought. 'I was on the edge of a dream.' He stood up and rubbed his eyes, and remained standing, peering into the dark, until he was relieved by Legolas.

"When he lay down he quickly went to sleep, but it seemed to him that the dream went on: he heard whispers, and saw the two points of light approaching slowly. He woke..."

- 468 With Galadriel. "'Many things I can command the Mirror to reveal,' she answered, 'and to some I can show what they desire to see. But the Mirror will also show things unbidden, and those are often stranger and more profitable than things which we wish to behold. What you will see, if you leave the Mirror free to work, I cannot tell. For it shows things that were, and things that are, and things that yet may be. But which it is that he sees, even the wisest cannot always tell. Do you wish to look?'"

- 469 Sam looks into Galadriel's Mirror. "'There's only stars, as I thought,' he said. Then he gave a low gasp, for the stars went out. As if a dark veil had been withdrawn, the Mirror grew grey, and then clear. There was sun shining, and the branches of trees were waving and tossing in the wind. But before Sam could make up his mind what it was that he saw, the light faded; and now he thought he saw Frodo with a pale face lying fast asleep under a great dark cliff. Then he seemed to see himself going along a dim passage, and climbing an endless winding stair. It came to him suddenly that he was looking urgently for something, but what it was

he did not know. Like a dream the vision shifted and went back, and he saw the trees again. But this time they were not so close, and he could see what was going on: They were not waving in the wind, they were falling, crashing to the ground. . . . But now Sam noticed that the Old Mill had vanished and a large red-brick building was being put up where it had stood. Lots of folk were busily at work. There was a tall red chimney nearby. Black smoke seemed to cloud the surface of the Mirror."

- 470 Frodo looks into the Mirror. "[he] bent over the dark water. At once the Mirror cleared and he saw a twilight land. Mountains loomed dark in the distance against a pale sky. A long grey road wound back out of sight. Far away a figure came slowly down the road, faint and small at first, but growing larger and clearer as it approached. Suddenly Frodo realized that it reminded him of Gandalf. He almost called aloud the wizard's name, and then he saw that the figure was clothed not in grey, but in white, in a white that shone faintly in the disk; and in its hand there was a white staff. The head was so bowed that he could see no face, and presently the figure turned aside round a bend in the road and went out of the Mirror's view. Doubt came into Frodo's mind: was this a vision of Gandalf on one of his many lonely journeys long ago, or was it Saruman?"

"The vision now changed. Brief and small but very vivid he caught a glimpse of Bilbo walking restlessly about his room. The table was littered with disordered papers; rain was beating on the windows.

"Then there was a pause, and after it many swift scenes followed that Frodo in some way knew to be parts of a great history in which he had become involved. The mist cleared and he saw a sight which he had never seen before but knew at once: the Sea. Darkness fell. The sea rose and raged in a great storm. Then he saw against the Sun, sinking blood-red into a wrack of clouds, the black outline of a tall ship with torn sails riding up out of the West. Then a wide river flowing through a populous city. Then a white fortress with seven towers. And then again a ship with black sails, but now it was morning again, and the water rippled with light, and a banner bearing the emblem of a white tree shone in the sun. A smoke as of fire and battle arose, and again the sun went down in a burning red that faded into a grey mist; and into the mist a small ship passed away, twinkling with lights. It vanished, and Frodo sighed and prepared to draw away.

"But suddenly the Mirror went altogether dark, as dark as if a hole had opened in the world of sight, and Frodo looked into emptiness. In the black abyss, there appeared a single Eye

that slowly grew, until it filled nearly all the Mirror. So terrible was it that Frodo stood rooted, unable to cry out or to withdraw his gaze. The Eye was rimmed with fire, but was itself glazed, as yellow as a cat's, watchful and intent, and the black slit of its pupil opened on a pit, a window into nothing.

"Then the Eye began to rove, searching this way and that; and Frodo knew with certainty and horror that among the many things that it sought he himself was one. . . ."

- 495 On the river from Lothlorien. "Sam lay rolled in blankets beside Frodo. 'I had a funny dream an hour or two before we stopped, Mr. Frodo,' he said. 'Or maybe it wasn't a dream. Funny it was anyway.'

"Well what was it? said Frodo, knowing that Sam would not settle down until he had told his tale, whatever it was. 'I haven't seen or thought of anything to make me smile since we left Lothlorien.'

"It wasn't funny that way, Mr. Frodo. It was queer. All wrong, if it wasn't a dream. And you had best hear it. It was like this: I saw a log with eyes!"

- 496 Sam same situation. . . "I said to myself: 'dreaming again, Sam Gamgee'"

The Two Towers

- 37 Gimli, Legolas and Aragorn are following the orcs that have kidnapped Pippin and Merry. The author comments on the mode of rest that Legolas takes, "but in the waybread of the Elves he found all the sustenance that he needed, and he could sleep, if sleep it could be called by Men, resting his mind in the strange paths of elvish dreams, even as he walked open-eyed in the light of this world."

- 44 Eomer, on encountering the three companions in the Plains of Rohan says, "'These are indeed strange days,' he muttered. 'Dreams and legends spring to life out of the grass.'"

- 58 Captured by the orcs, "Pippin lay in a dark and troubled dream: it seemed he could hear his own small voice echoing in black tunnels, calling Frodo, Frodo! But instead of Frodo hundreds of hideous orc-faces grinned at him out of the shadows, hundreds of hideous arms grasped at him from every side. Where was Merry?"

- 63 On the trail with the orcs, Pippin is being carried. "He shut his eyes and slipped back into evil dreams."

- 66 Same trip. "Neither Pippin nor Merry remembered much of the later part of the journey. Evil dreams and evil waking

were blended into a long tunnel of misery, with hope growing ever fainter behind."

- 66 Pippin falls to the ground and lay there "till black dreams took him."

- 347- Faramir relates to Frodo and Sam: "Five days ere I set out on this venture, eleven days ago at about this hour of the day, I heard the blowing of that horn: from the northward it seemed, but dim, as if it were but an echo in the mind. A boding of ill we thought it, my father and I, for no tidings had we heard of Boromir since he went away, and no watcher on our borders had seen him pass. And on the third night after, another and a stranger thing befell me.

"I sat at night by the waters of Anduin, in the grey dark under the young pale moon, watching the ever-moving stream; and the sad reeds were rustling. So do we ever watch the shore nigh Osgiliath, which our enemies now partly hold, and issue from it to harry our lands. But that night all the world slept at the midnight hour. Then I saw, or it seemed that I saw, a boat floating on the water, glimmering grey, a small boat of a strange fashion with a high prow, and there was none to row or steer it.

"An awe fell on me, for a pale light was round it. But I rose and went to the bank, and began to walk out into the stream, for I was drawn towards it. Then the boat turned towards me, and stayed its pace, and floated slowly by within my hand's reach, yet I durst not handle it. It waded deep, as if it were heavily burdened, and it seemed to me as it passed under my gaze that it was almost filled with clear water, from which came the light; and lapped in the water a warrior lay asleep.

"A broken sword was on his knee. I saw many wounds on him. It was Boromir, my brother, dead. I knew his gear, his sword, his beloved face. One thing only I missed: his horn. One thing only I knew not: a fair belt, as it were of linked golden leaves, about his waist. Boromir! I cried. Where is thy horn? Whither goest thou? O Boromir! But he was gone. The boat turned into the stream and passed glimmering on into the night. Dreamlike it was, and yet no dream, for there was no waking."

- 305 In the marshes, Frodo and Sam travel with Gollum. Frodo "had been dreaming. The dark shadow had passed, and a fair vision had visited him in this land of disease. Nothing remained of it in his memory, yet because of it he felt glad and lighter of heart. His burden was less heavy on him."

- 402 Sam, Frodo and Gollum are near the stairs of Cirith Ungol and the host of Mordor are leaving the gates, going to war. Frodo mourns his apparent failure.

- "Then at a great distance, as if it came out of memories of the Shire, some sunlit morning, when the day called and doors were opening, he heard Sam's voice speaking. 'Wake up, Mr. Frodo! Wake up!' Had the voice added: 'Your breakfast is ready,' he would hardly have been surprised. . . ."
- 428 Shelob, after attacking Frodo sees Sam. "Disturbed as if out of some gloating dream by his small yell she turned slowly the dreadful malice of her glance upon him."

The Return of the King

- 19 Gandalf and Pippin ride to Gondor on the back of Shadowfax. "Pippin looked out from the shelter of Gandalf's cloak. He wondered if he was awake or still sleeping, still in the swift-moving dream in which he had been wrapped so long since the great ride began."
- 173 In the House of Healing at Gondor, Faramir, recovering, has a "dreaming face."
- 228 In Mordor, when Sam finds Frodo, Frodo says, "'Am I still dreaming?' he muttered. 'But the other dreams were horrible.'"
"You're not dreaming at all, Master," said Sam. 'It's real. It's me. I've come.'
"I can hardly believe it," said Frodo, clutching him. 'There was an orc with a whip, and then it turns into Sam! Then I wasn't dreaming after all when I heard that singing down below, and I tried to answer? Was it you?'"
- 228 Later same scene, Frodo: "'Something hit me, didn't it? And I fell into darkness and foul dreams. . . .'"
- 244 Leaving the orc road in Mordor, Frodo's "sleep had been uneasy, full of dreams of fire and waking brought him no comfort."
- 262 Further on the trail to Mount Doom, "at last wearied with his cares Sam drowsed, leaving the morrow till it came; he could do no more. Dream and waking mingled uneasily. He saw lights like gloating eyes, and dark creeping shapes, and he heard noises as of wild beasts or the dreadful cries of tortured things; and he would start up to find the world all dark and only empty blackness all about him."
- 282 After the destruction of the Ring and the eagles' rescue of Sam and Frodo, Sam awakes. "'Why what a dream I've had!'" he muttered. 'I am glad to wake!'. . . Full memory flooded back, and Sam cried aloud: 'It wasn't a dream! Then where are we?'"

- 297 Faramir talking to Eowyn says, "'[It reminds me] of the land of Westernesse that foundered, and of the great dark wave climbing over the green lands and above the hills, and coming on, darkness unescapable. I often dream of it.'"
- 341 The hobbits are alone again this time headed for the Shire. "'Well here we are, just the four of us that started out together,' said Merry. 'We have left all the rest behind, one after another. It seems almost like a dream that has slowly faded.'"
"'Not to me,' said Frodo. 'To me it feels more like falling asleep again.'"
- 384 At the end. ". . . until at last on a night of rain Frodo smelled a sweet fragrance on the air and heard the sound of singing that came over the water. And then it seemed to him that as in his dreams in the house of Bombadil, the grey rain-curtain turned all to silver glass and was rolled back, and he beheld white shores and beyond them a far green country under a swift sunrise."

Mythopoeic Core Reading List

Mythlore frequently publishes articles that presuppose the reader is already familiar with the works they discuss. This is natural, given the special nature of *Mythlore*. In order to assist some readers, the following is what might be considered a "core" mythopoeic reading list, containing the most well known and discussed works. Due to the many editions printed, only the title and original date of publication are given. Good reading!

J.R.R. Tolkien

The Hobbit (1937); "Leaf by Niggle" (1945); "On Fairy-Stories" (1945); *The Lord of the Rings: Vol. 1, The Fellowship of the Ring* (1954); Vol. II, *The Two Towers* (1954); Vol. III, *The Return of the King* (1955); *The Silmarillion* (1977); *Unfinished Tales* (1980).

C.S. Lewis

Out of the Silent Planet (1938); *Perelandra* (1943); *That Hideous Strength* (1945); *The Lion, the Witch and the Wardrobe* (1950); *Prince Caspian* (1951); *The Voyage of the Dawn Treader* (1952); *The Silver Chair* (1953); *The Horse and His Boy* (1954); *The Magician's Nephew* (1955); *The Last Battle* (1956); *Till We Have Faces* (1956).

Charles Williams

War in Heaven (1930); *Many Dimensions* (1931); *The Place of the Lion* (1931); *The Greater Trumps* (1932); *Shadows of Ecstasy* (1933); *Descent into Hell* (1937); *All Hallow's Eve* (1945); *Taliessin through Logres* (1938); and *The Region of the Summer Stars* (1944) (printed together in 1954).